R E P O R T R E S U M E S

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FRESHMAN ENGLISH AT NINE INSTITUTIONS WHICH HAVE ELIMINATED THE TRADITIONAL COURSE IN FRESHMAN COMPOSITION--ANTIOCH, ELMIRA, JUNIATA, AND SWARTHMORE COLLEGES AND BAKER, CLARK, EMORY, MARYLAND, AND TULANE UNIVERSITIES.

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FOR A REPORT ON COLLEGE PROGRAMS IN FRESHMAN COMPOSITION, THE ASSOCIATION OF DEPARTMENTS OF ENGLISH OBTAINED SYLLABI AND COURSE DESCRIPTIONS FROM DIRECTORS OF FRESHMAN COMPOSITION IN 66 COLLEGES AND UNIVERSITIES. AMONG THE DATA ASSEMBLED FOR THE FULL REPORT (AVAILABLE AS TE 500 190) ARE THE DESCRIPTIONS OF FRESHMAN ENGLISH COURSES AT NINE INSTITUTIONS, WHICH ARE CONTAINED IN THIS DOCUMENT. ALL OF THE NINE INSTITUTIONS HAVE ELIMINATED THE TRADITIONAL COURSE IN FRESHMAN COMPOSITION. THE ARRANGEMENTS FOR SPECIAL ASSISTANCE AT ANTIOCH COLLEGE, THE HUMANITIES CORE PROGRAM AT BAKER UNIVERSITY, AND THE INTRODUCTORY LITERATURE COURSE WHICH REPLACES FRESHMAN COMPOSITION AT CLARK UNIVERSITY ARE BREIFLY DESCRIBED. A MORE DETAILED DISCUSSION IS GIVEN FOR THE LIBERAL STUDIES PROGRAM AT ELMIRA COLLEGE, AS WELL AS THE COURSES OFFERED TO FRESHMEN AT EMORY UNIVERSITY AND THE UNIVERSITY OF MARYLAND. THE ENGLISH CONFERENCE PROGRAM AT JUNIATA COLLEGE, THE STANDARD, INTRODUCTORY COURSE AT SWARTHMORE COLLEGE, AND THE TWO-SEMESTER, REQUIRED LITERATURE COURSE AT TULANE UNIVERSITY ARE ALSO DISCUSSED. A BRIEF DISCUSSION OF THE REASONS FOR ELIMINATING THE TRADITIONAL COMPOSITION COURSE AT ANTOICH, ELMIRA, TULANE, AND MARYLAND IS INCLUDED. (BN)

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FRESHMAN ENGLISH AT NINE INSTITUTIONS WHICH HAVE ELIMINATED THE TRADITIONAL COURSE IN FRESHMAN COMPOSITION: ANTIOCH, ELMIRA, JUNIATA, AND SWARTHMORE COLLEGES AND BAKER, CLARK, EMORY, MARYLAND, AND TULANE UNIVERSITIES

The Association of Departments of English collected syllabi and course descriptions from directors of freshman composition at sixty-six American colleges and universities. A survey report based on this information, College Programs in Freshman Composition (1968) by Bonnie E. Nelson, is available through ERIC as TE 500 190.

Because many of the directors sent information which is not available to the public and which could not be included in the full report, some of these program descriptions are reproduced here in one of ten auxillary reports: See also:

TE 500 191	State University of New York at Buffalo
TE 500 192	University of Hawaii
TE 500 193	Antioch College, Baker University, Clark University, Elmira College, Emory University, Juniata College, University of Maryland, Swarthmore College, and Tulane University
TE 500 194	University of Tulsa, Columbia Basin College, and Western State College of Colorado
TE 500 195	Junior College of Albany, Amarillo College, Bakersfield Junior College, Beckley College, California Concordia College, Cazenovia College, Colby Community Junior College, Grand View College, Harcum Junior College, Jefferson Community College, Lakewood State Junior College, Miami-Dade Junior College, Monroe County Community College, and Portland Community College
TE 500 196	University of Kentucky, Ohio State University, Purdue University, and Southern Illinois University at Carbondale
TE 500 197	Augustana College, Central Washington State College, Clarke College, State College, at Framingham, Harding College, Emporia State Teachers College, and King's College
TE 500 198	Bob Jones, Duquesne, John Carroll, Kansas State, Marquette, Northern Illinois, Washington State, and Washington Universities, as well as the Universities of Alabama, Dayton, Minnesota (Duluth), and Mississippi
TE 500 199	South Dakota State, Southern Illinois (Edwardsville), Tufts, and Wake Forest Universities, as well as the Universities of North Carolina, Santa Clara, Southern Florida, and Southern California

BONNIE E. NELSON, COMPILER
MODERN LANGUAGE ASSOCIATION
1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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ANTIOCH COLLEGE

Yellow Springs
Ohio 45387

Before 1957 the Department of English at Antioch College offered the standard course in freshman composition, required of all freshmen. But in 1957, when the college adopted a new program in general education, the faculty agreed that everyone had a stake in fostering clear and persuasive writing in students. Forthwith, the Department of English became (and still is) the Department of Literature. A program was adopted to teach literature and still not to abandon responsibility for writing. As one might anticipate, the program has changed over the years, but there is a description of it at an earlier stage by Judson Jerome, "The Antioch Design: An Undergraduate Program in Literature," College English, XXI (1960), 217-20.

As it works at the present time, the program rests on the assumption that everyone at Antioch knows how to write. Entering freshmen are required to write a short essay during orientation week, and if this essay is thought satisfactory by its grader, the student may choose courses with no further ado. But if it is found unsatisfactory, then the student is required to enroll in a course that demands a substantial amount of writing (a list of such courses is provided each student). In addition, students who fail this writing sample must work on an individual basis with the College Tutor in English.

During the balance of his tenure as an undergraduate, the student is expected to maintain high standards in his writing. Any writing he does--whether a course paper or examination, a piece for the student newspaper, or anything else that may come to public light--is judged for its competence. If it is found wanting, the student is reported to the office of the Registrar and is required to work with the college tutor until the deficiency has been remedied.

This system is possible in large measure because of high entrance requirements, and it might not work so well in another institution. However, it is very successful here. Some of the advantages are:

1. The student is treated as capable of carrying responsibility for his standards of writing. As long as he continues to write well, no requirements of a burdensom nature are placed on him.

2. The Department of Literature is freed of a host of sullen and unwilling freshmen. Our present courses for freshmen are introductory courses in literature and literary analysis, and they are not required courses.

Antioch College (continued)

Two defects of this program are:

1. Given the department's program in writing and the college's program in general education, a student could probably take a full program here without ever being required to produce a substantial essay.

2. Since there is no course in freshman composition, and since most members of the literature department like to teach poetry, novels, and plays in the freshman courses, students do not come in contact with the essay. We have come to realize, that the rationality and practical wisdom often found in the essay would be of considerable benefit to our students. But so far the means of introducing such material, short of devoting an entire course to it, has eluded us.

BAKER UNIVERSITY

We are eliminating our Freshman Composition 1 and 2 as such, beginning in September. Theme writing will be incorporated in the three-year Humanities Core program. A Writing Laboratory will be set up to give special assistance to those students for whom the Core teacher's comments were insufficient.

The Humanities Core is taught by more than half the faculty. It involves two lectures a week, each lecture being followed by discussion. All freshmen meet together for lecture periods. Discussion groups may vary from 15 to 25, depending on fall enrollment. Each discussion leader is to require at least a paragrph a week from each student. Sometimes, of course, he will assign themes. These are to be rated for both content and form. They will relate somehow to Core topics.

CLARK UNIVERSITY

Worchester, Massachusetts

INFORMATION FOR FRESHMEN AND TRANSFER STUDENTS CONCERNING ENGLISH 10a
INTRODUCTION TO LITERATURE
First Semester, 1967-68

This course will be taught in sections (see the listings below). All the sections will deal with the problems common to all the literary genres--such as the handling of diction, imagery, point of view, tone, and structure; but the reading assignments will vary, each section focusing on some concept or theme. Students will be permitted to make their own choices as far as possible, but sections will be limited to twenty-five. English 10a is a prerequisite for any other literature course offered by the English Department. Open only to freshmen and eligible transfer students. Three semester hours.

Following are the topics and sections available for the first semester. (Please note that several sections will also be offered during the second semester. However, all prospective English majors should plan to take English 10a the first semester.)

1. SATIRE THREE SECTIONS: SECTION A-MWF 8:30
SECTION L TTh 9:30-10:45
SECTION L2 TTH 9:30-10:45

Reading List:
Barnet, Dictionary of Literary Terms
Barnet, et al., eds. Eight Great Comedies
Brown, Satire: A Critical Anthology
Warren & Ersking, eds. Short Story Masterpieces
Voltaire, Candide
Vonnegut, Cat's Cradle
A selection of satiric poetry (to be distributed)

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2. THE INDIVIDUAL AND SOCIETY TWO SECTIONS: SECTION C2 MWF 10:30
SECTION D MWF 11:30

Reading List:
Donne, Meditation #XVII "No Man is an Island"
Gold, Stevenson, eds. Stories of Modern America
Hemingway, For Whom the Bell Tolls
Hochhuth, The Deputy
Schmidt & Schmidt, eds. The Deputy Reader: Studies in Moral Responsibility
Selected poems, short stories, essays.

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3. THE INITIATION RITE ONE SECTION: SECTION B MWF 9:30

Reading List:
Dickens, Great Expectations
Twain, Huckleberry Finn
James, The Spoils of Poynton
Conrad, The Secret Sharer
_____, Heart of Darkness
Lawrence, Sons and Lovers
Faulkner, The Bear
Selected poems and other works.

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4. THE CHILDREN OF LIGHT AND THE CHILDREN OF DARKNESS
ONE SECTION: SECTION C1 MWF 10:30

Reading List:
Dostoevsky, Crime and Punishment
Eliot, "Ash Wednesday" and The Cocktail Party
Lawrence, Selected short stories and poems.
Shaw, Man and Superman
Selected poems of Blake, Donne, and Hopkins.

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5. THE HERO AND ANTI-HERO ONE SECTION: SECTION M TTh 11-12:15

Reading List:
Sophocles, Oedipus Rex
Shakespeare, Hamlet
Pope, Rape of the Lock
Milton, Selections from Paradise Lost
Hemingway, The Snows of Kilimanjaro and other stories
Selected poetry
Crane, Red Badge of Courage
Conrad, Secret Agent
Miller, A View from the Bridge

POSITION PAPER ON THE LIBERAL STUDIES PROGRAM AT ELMIRA COLLEGE

Baird W. Whitlock
Director, Liberal Studies

The Liberal Studies Program of the Freshman year at Elmira College has been designed to meet the needs of five different problems: how to prepare a student best for the years of undergraduate and graduate study; how to introduce the student quickly to the difference between high school and college work; how to make the freshman year as interesting and evocative as possible (and, as a side effect, cut down on the problem of transfer, which is always a difficulty at a woman's college); how to give a student an experience in different fields of inquiry without taking up so many unit hours in requirements that both her major area of interest and her ability to range among meaningful electives are hampered; how to give the student the opportunity and guidance to gain the skills of writing and speaking that are central to a college education; and how to become accustomed to and prepared for the strong emphasis on independent study which is central to the college's educational policy? From the standpoint of the faculty involved, the major difficulty raised by the program is one of ranging across a number of fields of inquiry. The usual general humanities program has always suffered by the faculty's feeling that they have had to try to become experts in fields other than those of their special interest and training. At Elmira we have sought to answer this difficulty by limiting severely the number of specific texts in common and by giving the faculty a free hand in developing the nature of the specific section of the program under his guidance. As a staff we have also acknowledged that the faculty member's role in this program is more that of the preceptor, often of the co-learner, than it is of the authoritarian teacher.

The freshman class is divided, before its arrival, into sections of fifteen students, most of whom will be residing in the same residence hall. As the assignment to residence halls is based on random selection, so will be the assignment to individual sections. The freshman class arrives on campus a week before the upper classes so that the Liberal Studies Program part of their schedule can be begun before the usual all-college activities start at the beginning of the year. As the preceptor of the individual section is also the advisor to his fifteen students for at least the duration of the freshman year, most of the initial advising, and all of the freshman registration, can be accomplished before the arrival of the upper classes. During the initial week many of the faculty in the program will be eating meals at the college and spending evenings in the residence hall lounges in order to establish a pattern of serious academic discussion outside of the classroom and in the normal living areas of the college. After-dinner coffee hours in the residence halls also will help to reduce some of the usual hectic rush and provide a place for serious and intelligent conversation.

In order to break the usual pattern and attitude towards classes, almost all of the sections of the Liberal Studies Program will meet in lounges, rec rooms and faculty offices around the campus. As the sections will be discussion groups rather than lecture classes, the usual dependence on the blackboard will be less, and as the faculty member will usually be in the role of preceptor or co-learner, the teacher-at-the-front classroom will have no special benefit. Nor are the classes for Liberal Studies scheduled into specific hours as such. All faculty members in the program and all students taking the program are free from other college activities between the hours of ten and twelve every Monday, Wednesday, and Friday. Each faculty member works out with his section the actual meeting pattern for their group. Some faculty plan one two-hour meeting each week with the whole

group and individual conferences during the remaining hours of the week. Some plan to use the entire six hour block. Others plan the more traditional three meetings a week of an hour each. During the hours set aside for the program there will be speakers, movies, musical groups, etc. which all sections will attend. There will also be an opportunity for staff meetings during the common block of time. The Liberal Studies Program will also take advantage of the regular college speakers and concert program. Also, all students in the program will attend a foreign film series arranged with one of the local theaters. How the outside experiences are woven into the actual section meetings will be up to the individual faculty preceptor. One experience which all sections will share, but will participate in separately, will be the Japanese tea ceremony. One of the faculty wives is a registered tea master and has agreed to introduce all of the students to this experience at the time during which they are studying non-western materials. It is also planned that each section will take at least one field trip to New York, Boston, Montreal, or some other metropolitan center to visit museums, study modern architecture, and attend plays or concerts.

There are certain goals which are held in common for all sections. All preceptors agree to working on the skills of reading, writing, and speaking with their students. There are no set number of papers, speeches, etc., required, but all of the faculty involved recognize the need for frequent papers and formal as well as informal oral reports. In the case of those few students who may require actual remedial work in writing, there is a faculty associate assigned to the Director of the Liberal Studies Program who will set up a clinic as needed. Any actual speech defects are referred to the college Speech Clinic. The staff accepts the goal of encouraging and furthering creativity on the part of both the students and themselves. For the general goal of the course and the guidelines within which the actual workings of the individual sections take place, the staff has agreed to the formulation that we will seek to show the totality of knowledge both across time and across space, both traditional and contemporary, both western and non-western. The aim of the course is not the communication of a common body of subject matter; it is the experience of as many different modes of inquiry as can be reasonably treated during the year. The aim of the staff is to show the students that there are many different kinds of questions raised in different disciplines, that the nature of the kind of question asked often determines the kind of answer one gets, that some questions are insoluble, etc. This means that each faculty member will insure that his section moves into different academic disciplines during the year. He may begin with his own discipline, but in most cases the faculty members have not chosen to start that way. Once outside the area of his own specialization, the faculty member operates as a liberally-educated person, indicating to the students how a liberally-trained person goes about gaining the kinds of information necessary in fields of knowledge outside his own special interest. No faculty member is required to cover any particular number of disciplines during the program, but he is committed to moving into as many disciplines as feasible.

Although there is no set syllabus, there are four books which will be studied in all sections of the program. By their nature they help to enforce the approach to the course as the unity of knowledge across space and time. They are Plato's Republic, Dostoyevsky's The Brothers Karamazov, Bronowski's Science and Human Values, and Okakura's The Book of Tea. Besides these four books, each faculty member is free to choose as many other works as he wishes, although in general the staff is in

agreement that a smaller rather than a larger number of required texts is probably best, with the individual students doing a great deal of reading which is then reported back to the section in meetings. At the end of the college year, the staff meets in a two-week workshop of mutual education and suggestion. During the college year, frequent staff meetings give the faculty an opportunity to share ideas and approaches that have been of value in the course. They also give an opportunity, as does the workshop, for constant evaluation of the program and opportunities for change. There is no commitment, for example, for any of the required texts for more than one year, and a change of texts is probably a good idea. Although there is no common course plan across all the sections, each faculty member submits a tentative working syllabus to the rest of the staff so that all faculty involved in the program will be aware of what is happening in each section. The staff as a whole can suggest individual changes that they think proper.

With the emphasis in the section meetings on individual reports, both written and oral, the other goal of the course becomes clearer and more practicable. The new calendar of Elmira College calls for two long terms of thirteen weeks each, followed by a short final term of six weeks. During the final six weeks, the students in the Liberal Studies Program will each be engaged in a large independent study project determined during the second long term by conferences between the student and her preceptor in the Liberal Studies Program. Previous experience in the Honors Program at the college and in other independent study courses indicates the necessity of the student's turning in her project approximately two weeks before it is due, so that, following criticisms and suggestions by her preceptor, she can put it into final shape. There are no limitations on the range of independent study projects, but wherever possible, they should be in conjunction with work in another course which the student is taking during her freshman year, in order to tie together her year's experience.

At the present time, the faculty of the college is considering a major alteration of the upper division program of Elmira College. Whatever that change may entail, the Liberal Studies Program should have provided the freshman student with a good idea of the various disciplines open to her for the rest of her college education, it should have prepared her to express herself easily and clearly and given her the research opportunities for investigation in depth in whatever field she wishes to pursue, and it should have given her confidence in the methods and goals of independent study so that she can spend much of her later years working on her own rather than following predetermined paths of investigation.

The Liberal Studies Program is designed for the greatest possible flexibility for both faculty and students while at the same time requiring the greatest possible effort from both. At the heart of the program is the investigation of varying modes of inquiry and how they impinge on one another. Because of the nature of the program and of the sections, the program will begin with the student where she is when she arrives at the college, it will be influenced by her interests and abilities, it will give her a chance to see herself in relation to her society and to the fields of knowledge which are the subject of a college education. It will teach her independence of judgment and investigation, but it will also teach her to question her own answers and value judgments. In most of the sections, the students will have a great deal to say about the movement of the course from one mode of inquiry to another, but in all sections, the faculty member will act a preceptor, adviser, and model of the

liberally-educated person. The student will not leave the program as a fully liberally-educated student, but hopefully she will have a good working idea of what that term means and what the goal of an education in a liberal arts college is and should be.

This is not an official statement; it is a personal position. The college is working on an official document which is more general and a good deal shorter.

EMORY UNIVERSITY

Atlanta, Georgia

CATALOG DESCRIPTION OF INTRODUCTORY COURSES

Under the Uniform Requirement of Emory College, all students should complete English 112 and either English 111 or English 113.

111. Fiction. Every quarter. Credit, 5 hours.
The short story, the novella, and the novel as art forms. Training in the elements of critical thought and the principles and techniques of composition.

112. Poetry. Every quarter. Credit, 5 hours.
Poetry as an art form. Emphasis upon growing maturity in the student's critical thinking and written expression.

113. Drama. Every quarter. Credit, 5 hours.
The play as a literary form and a combination of arts on the stage. Continued emphasis on critical thinking and effective writing.

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English 111 (Fiction) and English 113 (Drama)

The purpose of these courses is to introduce the student, regardless of vocational or practical aims, to literature as a form of enduring human experience and to help him learn to understand and evaluate literature in this way and, hopefully, to make the literary experience his own. The consensus of the staff is that the best way to achieve this purpose is the generic approach to literature, rather than by a historical account of some particular body of literature or by a consideration in depth of several important writers. In these courses the student is introduced to three genres, the short story, the novel, and the drama. In each genre he reads a number of works by authors who are significant in their own right or who represent important trends in the genre. For heuristic purposes, the works selected are generally works of the last one hundred years. This choice does not mean that Conrad is a better writer of prose fiction than Delonsy, for example, but simply that Victory speaks more immediately to the experience of the student than does The Gentle Craft. There is some variation of particular material as the aims of the course do not require the reading of particular works. Works studied are not considered as historical or biographical documents, but as statements of human experience in literary form. In considering the works in this way, the instructor and the students deal with both the content of the statements and the ways of making the statement. The student is provided with tools for interpreting and judging literary works and with a language for articulating his feelings and insights about literature. The aims of the course are perfectly realised when the student develops an appreciation for and satisfaction in literature which indicates that he has assimilated the literary experience to his own experience.

Class Meetings: On Mondays and Thursdays at 12:00 there are lectures which deal with general principles and the examination of specific literary works. Students also attend two discussions weekly at which the material covered in lectures and additional specific works will be examined.

Class Size: The lectures are limited to 260 students. Discussion sections are limited to 20 students.

Texts and Syllabus: The texts used are chosen by the member of the staff who is giving the two weekly lectures with the aid of any other members whom he wishes to consult. The lecturer also makes a syllabus for the course which includes some latitude for the discussion leaders in the choice of works to be considered only in discussions. The texts include short stories and plays which represent major writers and trends in those genres and two novels, generally one British and one American and possibly one nineteenth century and one twentieth century. Typical syllabuses for 111 and 113 are included on pp. 6-7.

Papers: Three papers (500-700 words) are customarily required in these courses. These papers usually deal with works not considered in class. In these papers the student is expected to demonstrate the correctness and effectiveness of expression which he has acquired in previous work. Discussion leaders, in consultation with one another and the lecturer, will be responsible for the paper topics and for grading the papers for their own students.

Tests: Instructors give one or more hour tests in addition to the final examination. Tests are usually essay tests or tests which combine essay questions with short-answer questions. Other tests are given at the discretion of the instructor. Discussion leaders will be responsible for the composition and grading of tests. On occasion a common test may be given by all discussion leaders.

English 112 (Poetry)

Like English 111 and 113, this course is designed to introduce the student to literature as a form of experience and to assist him in assimilating literary experience. The type of experience studied here is the poetic experience, and the student is introduced to a wide variety of poetic experiences as a part of the course. The range of material both in historical perspective and in varieties of poetic experience is large, but ample provision is made for the instructor and the students to pause and concentrate on some particular author or period in order to introduce the student to the poetic experience in depth. The orientation of the course is, however, neither historical nor biographical, but critical. The student should learn above all to read poetry with understanding and discrimination and with a concern for both content and technique. In dealing with the material of this course, the student is expected to show a continuing ability to write understandable English accompanied by a growing maturity in his reactions to literature. Since the aim of the course is to introduce the students to poetry rather than to specific poems, the instructor has considerable latitude in the choice of works to be studies in his section.

Class Meetings: Classes meet daily (four times a week) and are basically discussion classes. In such a course as this, a certain amount of lecture time is unavoidable, and indeed desirable, but the values of the course are best realized when discussion is used as much as possible and with the greatest degree of freedom for the student.

Class Size: Since discussion is so important, sections of this course must be restricted to not more than twenty-five students.

Texts: Instructors choose their own texts in several generally agreed-upon categories. Each instructor uses an anthology of poetry covering a number of major poets and works of different periods, but not necessarily in historical arrangement. Some often used books in each category are listed below:

Anthologies

Alan Swallow, The Rinehart Book of Verse (Holt, Rinehart, Winston)
Glenn Leggett, Twelve Poets (HBW)
Rowland Collins, Fourteen British and American Poets (MacMillan)
Mack, Dean, Frost, Modern Poetry (Prentice-Hall)
Bloom, Philbrick, Blistein, The Variety of Poetry (Odyssey)

Introductions to Poetry

Jerome Beaty and William Matchett, Poetry: From Statement to Meaning (Oxford)
John Ciardi, How Does a Poem Mean? (Houghton-Mifflin)
Brooks and Warren, Understanding Poetry (HBW)
Laurence Perrine, Sound and Sense (Harcourt, Brace, World)
Bloom, Philbrick, Blistein, The Order of Poetry (Odyssey)

In addition, some instructors use one or two reasonably priced collections by individual poets.

Papers: The writing of critical papers is an important part of this course. Instructors require from four to seven papers during a quarter, the actual number depending on whether a documented paper is required and on the length of the papers required. In general these papers deal with works not considered in class and should show a heightened critical maturity as compared with papers in English 111 and 113. No research paper *per se* is required in the course. In all these papers the student is expected to demonstrate the correctness and effectiveness of expression which he has acquired in previous work.

Tests: Instructors give two or three hour tests in addition to the final examination. Tests are usually essay tests or tests which combine essay questions with short answer questions. Other tests are given at the discretion of the instructor.

Syllabus: Since the material covered and the order of presentation vary widely, the instructor makes verbal assignments or prepares a syllabus for his own students.

English 113 Schedule of Lectures Fall Quarter 1967

September 18 Introduction

21 Sophocles: Antigone

25 Euripides: Ion

28 Euripides: The Bacchae

October 2 Shakespeare: Hamlet

5 Shakespeare: King Lear

9 Shakespeare: Measure for Measure

12 Webster: The Duchess of Malfi

16 Moliere: The Misanthrope

19 MID-TERM TEST

23 Ibsen: Solness, The Master Builder

26 Chekhov: Three Sisters

30 Shaw: Caesar and Cleopatra

November 2 Shaw: Major Barbara

6 Pirandello: Six Characters in Search of an Author

9 no lecture

13 Giraudoux: Tiger at the Gates

16 Williams: A Streetcar Named Desire

20 Miller: A View from the Bridge

23 no lecture

27 Wilder: The Skin of Our Teeth

30 Hamlet with Laurence Olivier (film)

December 4 Detective Story (film)

7 La Strada (film)

LECTURES, ENGLISH 111
Winter, 1968

January 4 Organizational meeting. No lecture.

8 Poe, "The Fall of the House of Usher" and Updike, "A Sense of Shelter"

11 Crane, "The Blue Hotel" and Hardy, "An Imaginative Woman"

15 Faulkner, "A Rose for Emily" and O'Connor, "The Partridge Festival"

18 Lawrence, "The Rocking-Horse Winner" and Mansfield, "Her First Ball"

22 Hawthorne, "My Kinsman, Major Molineux" and Anderson, "I Want to Know Why"

25 Conrad, "Youth"

29 Melville, "Bartleby the Scrivener"

February 1 Examination on short stories

Note: No group meetings on February 2.

5 James, The Aspern Papers

8 Faulkner, Old Man

12 Faulkner, The Bear

Examination on the novella to be arranged.

15 Conrad, Victory

19 Conrad, Victory

22 Fitzgerald, The Great Gatsby

26 Fitzgerald, The Great Gatsby

29 Greene, The Power and the Glory

March 4 Greene, The Power and the Glory

7 Open

The English Conference Program at
Juniata College, Huntingdon, Pa. Spring 1967

HE PROGRAM OF ENGLISH CONFERENCE

Guidance in developing the skills of written composition is provided through the English onference program. This is a unique feature in the educational program of Juniata College, one hich has not only been found effective but which has also attracted attention in the educational ield.

There are two principal parts of the program:

(1) The student writes a series of papers within the framework of regular courses. These papers are assigned, read and graded by the instructors in these courses.

(2) The student is assigned an English Conference adviser (other than any of his instructors), with whom he meets in a half-hour private conference once every two weeks. At these conferences the adviser and the student review the papers which have been returned to the student during the preceding two weeks, identifying the errors and working out ways for improvement.

(3) During the first semester, the conferences are supplemented by a few lectures in rhetoric and special assignments. Students with particular difficulties are assigned additional conferences with a special tutor, and students who have not achieved competency after their first or second semester are advised to take designated courses which will assure them of continued practice in writing. Each student is required to work under supervision until he can demonstrate a reasonable facility in written English.

When a student reaches the point where he is habitually correct and reasonably fluent, hen he is certified to the Registrar's Office as having met the requirement of "competence" n English. The award of competence can be made at the end of any one of the first four terms n college. Any student not declared competent by the end of the fourth semester is ineligible o proceed further in college.

The decision on competence is made by the Department of English on the recommendation of he Committee of English Conference advisers. The advisers read representative papers of each tudent and also select final examinations as a basis of judgment.

Although competence must be obtained early in the student's college career, an emphasis n frequent and adequate writing continues until the day of graduation. Competence is a raduation requirement, but carries no credit hours.

This is the basic plan. We have no "Freshman English" course as such. This is my first year as director, and all seems to be going well. If you wish any further information let me know.

Jack Troy

UNIVERSITY OF MARYLAND

THE FRESHMAN ENGLISH PROGRAM AT UMBC

Although the English faculty at UMBC realizes that many freshmen need guidance and practice in writing, it believes that a formal composition course given to all freshmen in not the most effective way to meet those needs. Although a few students do profit from their composition courses, the vast majority of them do not.

The faculty believes that several factors account for the lack of effectiveness in freshmen composition programs. At the core of the problem lies the nature of composition courses. Most employ some sort of anthology of essays on a variety of topics -- essays which are to serve as models for student writing and as stimuli for student thinking. Such anthologies, however, preclude any coherent subject matter in the courses. Because the courses lack subject matter about which to write, the students have nothing to write about, and they lack motivation. Because students fail to grasp the relationship between writing and communicating ideas, composition becomes for them an end in itself rather than a means to an end.

Attempts to provide subject matter for composition courses, either by using a collection of essays centered around a theme or by employing anthologies of literature, are also unsatisfactory. Students are forced to consider rhetorical principles one day and to discuss ideas or literary forms the next. By trying to do two things at once, the course fails to do either one properly.

Also, students approach traditional composition courses with dislike and fear -- both for the courses themselves and for the English departments. Their work in composition (and their future relationships with literature) necessarily suffer.

The English faculty, therefore, voted in October, 1967, to remove from the curriculum the formal course in freshman composition.

In an attempt to provide a freshman course which will interest students and which will provide them with some guidance and practice in writing, the English faculty voted on November 27, 1967:

> To recommend that a student take three of the six hours required in literature for the A.B. degree from a group of freshman English courses created and taught by members of the English faculty;
>
> To recommend that before a student is allowed to take any course above the 0100 level offered by the English Department he either pass one of the three-hour English courses at the 0100 level (or equivalent), or receive the permission of the Co-ordinator for English;
>
> To limit enrollment in 0100 courses to no more than half of the freshman class in each semester;
>
> To allow students to elect, on a "first come, first served" basis, the English 0100 course they want to take;
>
> To make each faculty member teaching freshman English in a semester responsible for two sections of the same course (six hours of his regular nine-hour teaching load);
>
> To require that all students taking any 0100 level course purchase a recommended handbook, a standard desk dictionary, and any other practical aids which may be recommended;
>
> To require that teachers use grading symbols which are consistent with those in the handbook;
>
> To require in all 0100 level courses that the students write eight papers, one of which may be an impromptu "mid-term" paper, another of which may be an impromptu "final" paper;

To limit enrollment to no more than twenty-five students per section;

To call the new 0100 courses "Ideas in Literature";

To require that the courses be thematic in approach and that they be concerned, for the most part, with themes in modern literature or with themes which cut across periods and centuries;

To recommend that the other three hours of the six-hour requirement be taken after the freshman year, either at the 0200 level or above in English courses or at the 0300 level or above in foreign language courses, unless special permission is granted.

With such a program, the faculty believes that the freshmen courses will have subject matters that will give students material about which to write and that will help them recognize the relationship between writing and communicating ideas; that the courses will become coherent wholes; that writing will become for students a means rather than an end in itself; and that students will lose their dislike (and most of their fear) of freshman English courses and will be receptive to further experiences in literature. In the opinion of the faculty, such a program does not lower the existing standards; rather, it raises those standards, for the freshman courses in "Ideas in Literature" assume a high degree of writing proficiency from the students and presuppose that students can organize and express their thoughts clearly and effectively at the beginning of the courses.

English 0100. IDEAS IN LITERATURE.

A series of literature courses which are thematic in approach and which are concerned, for the most part, with ideas in modern literature or with ideas which span several literary and historical periods.

Although students will be required to write a number of papers, formal composition will not be taught. English 0100 assumes a high degree of writing proficiency from students and presupposes that students can organize and express their thoughts clearly and effectively.

Recommended for all freshmen. English 0100, its equivalent, or special permission is needed before a student can take any English course above the 0100 level.

Sections limited to twenty-five students each.

Topics for 1968-1969 to be announced.

Notes on Course Proposals for English 0100

Course proposals for English 0100 should be submitted to the Curriculum Committee of the English Department and should state clearly the theme with which the course will be concerned, the rationale for the course, the organization of the course, and the readings for the course.

English 0100 courses should attempt to meet the student on ground with which he is familiar. Accordingly, the readings should concentrate upon literary forms with which the student is most familiar (novels and short stories, then drama, and finally poetry -- no 0100 course should be devoted exclusively or primarily to poetry). The course should begin with works which are "modern" either in fact or in form. Courses will not be effective if the student begins a course on "The Concept of Utopia" with Plato's Republic and More's Utopia, or a course on "The Tragic Vision" with Sophocles and Shakespeare, or a course on "The Discovery of the Self" with Franklin's Autobiography and Goethe's The Sorrows of Young Werther. Such courses should begin with works like 1984, Death of a Salesman, and Nobody Knows My Name, works with which the student can identify to a certain extent because they are concerned with the same world in which he lives.

The selection of readings should contain only works to which students have intellectual access. Works in which the form, style, or language is too sophisticated for freshmen -- works such as Piers the Plowman, The Ambassadors, and "The Marriage of Heaven and Hell" -- will fail to engage most students. The selection of readings should also be realistic, for the student is required to write eight papers as well as read literature. Reading lists, therefore, should contain about five novels, or eight plays, or the equivalent.

Teachers in 0100 courses should provide the students with guidance and practice in writing; should provide the tools which the student will need to work with the literature assigned; should consider the theme of the course in relation to the the readings; and should broaden the discussion of the theme to include ways in which the student might become personally involved in the theme.

UNIVERSITY OF MARYLAND

FRESHMAN ENGLISH COURSES

ENGLISH 0101 THE DISAPPEARANCE OF GOD Mrs. Baldwin

Through a study of various modern alternatives to a belief in God, such as a belief in society, salvation through personal relationships, and the existential ethic, this course is concerned with arriving at an understanding of the complex moral foundations which underlie contemporary literature.

Readings: Dickens, Hard Times
James, Washington Square
Conrad, Heart of Darkness
Joyce, Portrait of the Artist
Kafka, The Penal Colony
Camus, The Stranger
Hardy, selected poems

ENGLISH 0102 THE POLITICS OF REBELLION Mr. Jones

Through the examination of twentieth-century literary treatments of the motivations for and possibilities of political rebellion, this course concentrates upon the contemporary reactions to the threats to individual existence in an increasingly bureaucratic, technological, and totalitarian society.

Readings: Camus, The Rebel
Malraux, Man's Fate
Silone, Bread and Wine
Koestler, Darkness at Noon
Orwell, 1984

ENGLISH 0103 THE IMAGE OF THE ARTIST IN LITERATURE Mr. Goodman

By discussing the artist as he is represented in works of prose, poetry, and drama, this course examines both the artist's image of himself and society's image of the artist.

Readings: Cary, The Horse's Mouth
Maugham, The Moon and Sixpence
Mann, Death in Venice
Wolfe, Of Time and the River
Joyce, Portrait of the Artist

ENGLISH 0104 THE FUTURE: BRIGHT AND BITT R VISIONS Miss Johnson

An examination of visions of the ideal society and distortions and perversions of the ideal, this course centers in Utopian and anti-Utopian literature and in science fiction.

Readings: Huxley, Brave New World
More, Utopia

Orwell, 1984
Skinner, Walden II
Lewis, Out of the Silent Planet
Bradbury, The Martian Chronicles

ENGLISH 0105 THE SATIRIC VISION Dr. Bettridge

Through the examination of a number of satires, this course probes the satirist's view of the nature of man's existence by demonstrating that a satiric vision of the world exists and by discussing the varous forms that vision takes.

Readings: Huxley, Brave New World
Horace, selections
Juvenal, selections
comic strips, selections
Chaucer, selections
Carroll, The Annotated Alice
Waugh, The Loved One

ENGLISH 0106 THE STUDENT IN FACT AND FICTION Dr. Jones

This course involves the examination of the image of the college student as he appears in American novels and essays.

Readings: Lloyd-Jones, The American Student and his College
Hersey, Too Far to Walk
Terry, Old Liberty
Malamud, A New Life
Sullivan, The Shortest, Gladdest Years
Nichols, The Sterile Cuckoo

ENGLISH 0107 THE SUPERMAN IN LITERATURE Mr. Scheper

After a consideration of the Superman as any figure who significantly transcends the abilities, feelings, and aspirations of "ordinary" men, this course will test the thesis that the literature of the Superman is a manifestation of a definite philosophical impulse to flee from the human condition.

Readings: Shakespeare, Coriolanus
Shaw, Man and Superman
Marlowe, Dr. Faustus
Sophocles, Oedipus Rex
Shelley, Frankinstein
Lewis, The Monk
Byron, selections

ENGLISH 0108 MAN AND WARFARE Dr. Landon

A study of the realities of war as presented in modern writing, this course is concerned with the character, psychology, and morality of war and with modern man's experience with war.

Readings: selected essays and poems
Hemingway, A Farewell to Arms
Mailer, The Naked and the Dead
Crane, The Red Badge of Courage

ENGLISH 0109 CRIME AND PUNISHMENT: THE CRIMINAL AND SOCIETY
Miss Zimmerman

A consideration of the criminal as he appears in prose literature, this course probes the values, objectives, and restrictions of the criminal's society and describes the position of the criminal within that society.

Readings: Hawthorne, The Scarlet Letter
Melville, Billy Budd
Clark, The Ox-Bow Incident
Styron, The Confessions of Nat Turner
Capote, In Cold Blood

ENGLISH 0110 THE OUTSIDERS: MAN'S ALIENATION FROM SOCIETY
Dr. Coulter

Through the reading of selected fiction and non-fiction, this course will examine the mid-twentieth century forces which alienate man from society and will consider the results of that alienation.

Readings: Salinger, The Catcher in the Rye
Sillitoe, The Loneliness of the Long distance Runner
Griffin, Black Like Me
Boll, The Clown
Albee, The Zoo Story
Kesey, One Flew over the Cuckoo's Nest

ENGLISH 0111 RHETORIC AND EXPOSITION Dr. Klukoff

This course is designed to teach the student effective methods of communication so that he can present his thoughts and impressions to a reader with coherence, clarity, and interest.

Readings: Eight Modern Essayists
Ten Modern Masters

ALL STUDENTS ARE REQUIRED TO PURCHASE:

Writing Themes About Literature
Modern English Handbook, 4th ed.
a desk dictionary

SWARTHMORE COLLEGE

Swarthmore, Pā.

Swarthmore does not require a composition course for entering freshmen nor is one offered. The standard introductory course, new this year, replaces a two semester survey and is represented by the enclosed syllabus (note: the syllabus is being tested this year; so far response indicates that the Shakespeare plays may be dropped and the time spent with more work in the sonnets and the Rape of Lucrece added). The course is the prerequisite for all further work in the department but may be by-passed by entering students with high (4 or 5) Advanced Placement marks in a roughly similar program. The aim is to have each student do some sort of written work on each of the authors: a paper, an essay type exam, or an oral report. The major innovation in procedure is the use of seminar format for the work on Donne and Blake. This semester will be the first in which seminars have been offered in Donne, but the staff already have experience in this method in studying Blake. It works as follows: each instructor presents one or two introductory lectures on Blake and his milieu. Classes are then cancelled for a week (the Blake unit has usually coincided with the Christmas vacation which has benefited the seminar by giving the students additional time to think about their preparation and papers). Classes average 20 students, are divided into three groups and single poems or groups of poems assigned to each student for analysis and paper writing. The papers for each group are reproduced and distributed prior to the seminar meetings which last an average of three or four hours. At the meetings procedure varies: in some the papers are read and discussed, on others the prior reading of the papers serve as a basis for discussion. These seminars have been successful so far and seem worth the extra faculty time involved (on a three hour seminar basis, three groups in one section amounts to three hours more than the six hours of class normally being held in two sections). Next year the study of each author will be introduced by a lecture given to the entire course enrollment by one member of the department.

SWARTHMORE COLLEGE
Department of English Literature

ENGLISH I

Texts and Readings
1967-68

TEXTS

Selections from "The Tales of Canterbury...", ed. Robert Pratt, Riverside.
Richard II, ed. Peter Ure, Harvard (Arden).
As You Like It, ed. Albert Gilman, Signet.
Poems, William Shakespeare, eds. W. Wilbur & A. Harbage, Penguin.
William Shakespeare, The Sonnets, eds. W. H. Auden & J. Burto, Signet.
Selected Poetry of Donne, ed. M. Bewley, Signet.
Alexander Pope, Selected Poetry & Prose, ed. W. K. Wimsatt, Rinehart.
William Blake, A Selection of Poems & Letters, ed. J. Bronowski, Penguin.

READINGS

Chaucer
- General Prologue to the Canterbury Tales
- Knight's Tale
- Miller's Tale
- Wife of Bath's Tale
- Nun's Priest's Tale
- Pardoner's Tale
- Prioress's Tale
- Parson's Prologue

Shakespeare
- Venus and Adonis
- Sonnets
- Richard II
- As You Like It

Donne
- Selections from Songs and Sonnets
- Satire II or IV
- A couple of the elegies
- A couple of the Divine Poems

Pope
- "Summer" and "Winter" from the Pastorals
- Essay on Criticism
- Eloisa to Abelard
- Epistle II (To a Lady) from Epistles to Several Persons
- One of the imitations of Donne's Satires (II or IV)

Blake
- Songs of Innocence and of Experience
- "Proverbs of Hell" from The Marriage of Heaven and Hell
- The Book of Thel

TULANE UNIVERSITY

New Orleans, La.

On the assumption that the vast majority of entering students now are literate and that the current 12 hours of English required by the College can be reduced to 6 hours, the Department of English is proposing that in the Freshman year a new Introduction to Literature or to Literary Studies become the College requirement in English. The Department should reserve the right to place the really exceptional student in an advanced English course, but without waiver of the 6 hour College requirement in English.

The current 12 hour requirement no longer has justification. It is really two different requirements: (1) in reading and writing the English language regardless of subject, and (2) in reading English language literature and writing about it in English. The first is a competence in general skills requirement, the second a competence in special skills and subject matter requirement. That both kinds of competence should be required is not in question. What is in question is the continued necessity for a student to demonstrate the first kind of competence by taking a Freshman course in general composition and reading. The fact is that virtually all applicants to Tulane today already possess the level of competence in general reading and writing skills which such a course is intended to cultivate and assure. Literary works in English language are the principal, if not the only, literature which most students will read for the rest of their lives, and English language literature not only is one of the greatest bodies of literature so far created by man, but also for most persons is the principal source for their knowledge of the humanistic values of our western tradition which constitute the rationale of liberal arts education. Indeed, it may even be asserted that for most students, at least in their first two undergraduate years, the study of English literature is the only thorough literary study they are capable of, because it is the only one in which the language of literature really can be studied as an organic part of literary works, since English is the language of their own thoughts and feelings.

The Arts and Sciences Department of English, therefore, proposes effective September 1968:

(1) To reduce the current General Requirement in English from 12 hours to 6 hours. This would release 6 hours for electives, except for English majors, who would still be required to take a minimum of 36 hours in English, 30 hours of which now would be above the introductory level rather than the current 24.

(2) To satisfy the proposed 6 hour General Graduation Requirement with either the proposed new Freshman course, or Freshman Honors English.

The Department is proposing that a student shall take 6 hours of English in his first year. He may fulfill this requirement in one of the following ways:

(a) if he has an Advanced Placement 4-5 (or its equivalent): any two 300-400 English courses approved by the department.

(b) or: English H105-H106, if he has been invited to do so.

(c) or: English 101-102.

Note: a student qualified for (a) or (b) has the option of choosing (c). The option must be exercised no later than the week of registration.

The proposed new 101 - 102 course, which will be a prerequisite to all other courses in the department, is named and described as follows:

"101-102 MAJOR LITERARY FORMS (3) Staff. Prerequisite to all other courses in department. A study of major works of major British and American writers considered as classic representatives of the principal literary types. Within the study of each type, emphasis upon its historical development to the present. Intensive analysis of texts through class discussion supplemented by occasional lectures. Additional outside readings, frequent critical papers, periodic examinations."

The Department proposes to continue its Freshman Honors course as it has in the past. This course, with its small sections organized as seminars, is open to those students who the Department believes can profit from an intensive study of literary types. The materials of the course are selected by each instructor to suit the needs and interests of his students. Experimentation is encouraged. While admission to Freshman Honors is by invitation of the Department, no student is required to accept such an invitation.

In selecting students to be invited to take part in Honors work, the Department considers rank in class, secondary school grades in English, performance on the CEEB Advanced Placement Test in English and the SAT verbal score. Always a few spaces are reserved for students who do not meet the usual standards but who have an intense desire to do Honors work in this Department.